

ETCHINGS

BY

MRS. ALFRED GATTY











TOWNSEND  
Prose by Printed

22 Etchings By

Margaret Gatty (Née Scott)

1809 - 1873

She was Daughter to Nelson's Chaplain

130

149

# ETCHINGS


BY

MRS. ALFRED GATTY



PRIVATELY PRINTED.

1870.



CHISWICK PRESS:—PRINTED BY WHITTINGHAM AND WILKINS,  
TOOKS COURT, CHANCERY LANE.



## THE ETCHINGS.



It is thought that a few remarks will enhance what little interest may attach to these etchings, and certainly make them more useful to amateur beginners.

### I. WYCLIFFE RECTORY.

**I**N the Print Room at the British Museum there is (*vide* a note in my sketch book) an etching by Neurether (modern German School) representing as follows :—

Two men "biting in" an etching, one regulating time by his watch, the other bending over the plate on which he is pouring the acid. His mouth is covered by a cloth. Some whimsical goblins are seen rising from the smoky fumes produced by the action of the vitriol on the copper. Underneath are the lines :—

"Schützen wohl magst du den Mund von dem Geist aus ätzendem wasser,  
Gegen den Kobold in ihm schützet kein mittel dein Bild."

That is to say, roughly translated :—

"Thy mouth canst thou easily guard from the fumes of the vitriol water,  
But from the goblin within no art can thy picture protect."

Now though the goblin will not account for all the imperfections of etchings (it is not *his* fault, for instance, if the picture be not well *drawn*) here is undoubtedly a case in point. The acid has bitten sideways as well as downwards all over the foreground, and this from no assignable cause that could be discovered. If it was not the goblin therefore, what was it ?

In this case, however, he did not work ill-naturedly. It may be doubted whether the general effect is not greatly improved by the accident.

## II. HENDON CHURCH.

*(From the Pathway.)*

**L**ET amateurs observe that this etching is one that needs help from the shadows of printing ink. There is great art in using this judiciously, and there is a great risk of overdoing the experiment. Still this etching, when printed quite plainly, is a little bald in appearance, a fact which is no reflection on the drawing, be it observed, only on the amount of filling up.

## III. COTTAGE, KIPLIN.

**T**HE remark upon "Hendon Church from the pathway" applies here. Without the ink shadow the effect is poor, but this may be excused in a first attempt.

## IV. WATER AND DUCKS, KIPLIN.

**I**N the left corner of the plate there was an awkward crossing of trees and a too bright light. It has been thought desirable to omit this portion.

## V. TREES, KIPLIN.

**T**HIS bears taking off plain, though not elaborately worked.

## VI. COLBURN.

**G**IVEN as a warning. The plate was laid by so many years before it was bit in, that the ground gave way before the operation was half over. Hence a general confusion. Foreground and background of one depth. But had the process been continued the whole surface of the plate would have been eaten.

## VII. TREES WITH MARTEN.

**T**HERE is a warning to be taken from this too. It is not a sketch from nature but a *made up* picture, and suffers accordingly. It was worked with great care for a book by a friend, and the details are not incorrect separately, but the putting together is very faulty. The martin was copied from an etching by Reidiger, and he is too big for his surroundings. In short, it is easy to see from this etching that the roughest sketch from nature is a thousand times more satisfactory than the most carefully elaborated made-up picture, unless some artist genius has superintended the putting together. The *filling in* is happily accomplished here, however.



## VIII. THE EPIPHANY STORM, KIPLIN.

**D**URING the night of January 6th, 1839, a gale, almost amounting to a hurricane, did endless damage among Yorkshire trees, and admirable subjects for sketching abounded for long afterwards, in consequence of which this is one. But it was not etched till 1842.

## IX. WOODLAND SCENE, BROUGH.

**T**HE goblin is innocent of all fault. The etcher grew desperate at the confusion among the branches to the left (which has eventuated in a black blotch), and gave up the plate in despair—scratching in the foreground without any care. It was a pity, for the oak tree by the gate deserved good surroundings, and the blotch would have been excused had all the rest been carefully worked.

## X. WYCLIFFE.

**T**HE road down to the Suspension Bridge. The effect of light and shade was tempting here. Perhaps the background is rather *too* dark, but it did look dark in reality. May one venture to apologize for some rather clumsy cows?

## XI. CATTERICK.

**A**BROTHER of Mr. Denham, the traveller, turned the pencil sketch from which this etching was taken into a water-colour drawing in grey and brown. It was a lesson in effects. He threw more clouds into the upper part of the sky, and more shadows in front, and there came more distance into the picture at once. But the etching was already made and could not be altered. Perhaps all amateurs who are fond of exact drawing are apt to pay too little attention to general effect.

## XII. KIPLIN.

**I**T will be observed that both the etchings on the plate are sufficiently finished to be printed plainly. They do not need the help of printing-ink shadows.

## XIII. REDHEUGH (near Newcastle).

**I**F any one remarks, on looking over these etchings, "How fond the artist seems of gates," no one can gainsay the fact. As a sketcher "she" does love gates and gateways, rails, posts, and palings, especially those flat ones so often seen in the south of England, blackened with tar through the crevices of which creep brambles and honeysuckle



XIV. HENDON.

**T**HE goblin is not to blame, but the scene is, alas! reversed, and therefore valueless as a *likeness*. It was thoughtlessly etched from the sketch itself, instead of from the reflection of the sketch in a looking-glass. A stranded ship is a beacon at sea, and young artists will do well to notice and remember the blunder.

XV. NELSON.

**F**ROM a sketch by Jackson, but a landscape artist cannot pretend to the delicate exactness necessary for transferring so exquisite a portrait drawing to copper.

XVI. DIAL.

**O**VER the porch of Felton Church, Northumberland.

































































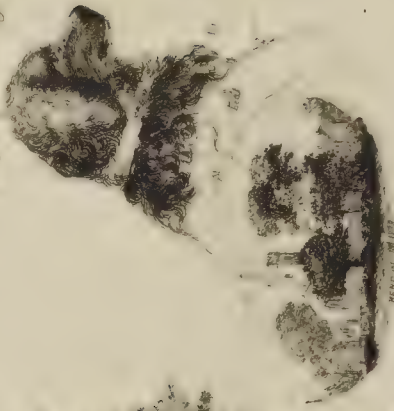




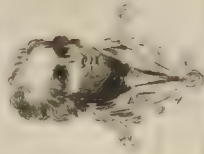




Every Lass has his Day



W. H. WOODS



W. H. WOODS

